



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Pierpont Morgan, who is characterized as an "American Medici." *The Architectural Record*, supposedly a technical magazine, but of enlightening interest to laymen, devotes its November issue to Country and Suburban Homes, setting forth numerous significant examples with descriptive text. An introduction, dealing in general terms with "New Phases of American Domestic Architecture," is contributed by A. C. David, who claims that "the worst faults of American country residences in the past can be traced for the most part to the inexperience, the ignorance, and the perverted ideas of the average well-to-do house builder."

BOOK REVIEWS

THE NEW NEW YORK. A Commentary on the Place and the People by John C. Van Dyke. Illustrated by Joseph Pennell. Published by the Macmillan Company, New York, 1909. Price \$4.00.

As the writer has said in his preface, the title of this book describes it with sufficient accuracy. It is the character of the place and its inhabitants which is set forth, with the conviction that character is paramount even to art and that those who erected the new city have builded better than they knew. The spirit of modernity pervades the pages, and a note of optimism is sounded, which is very refreshing. "Of course," says Mr. Van Dyke, "New York will never become beautiful in a Florentine, or even a Parisian, sense. Those ideals of fineness have passed, and the likeness will not be repeated in this western world. Why should we follow outworn precedents? If we build for our present needs with honesty and sincerity we shall have no cause to blush." "But how difficult," he adds, "to make the New Yorker believe that utility is the basis of beauty." Mr. Van Dyke does not apologize for the sky-scrapers, he applauds them. They fulfill, he declares, a peculiar need, and are fitting, hence beautiful. "Hideous is a word that seems to apply exclusively to things modern," he says, "and when the old things were new things, undoubtedly it was applied to

them, too." In defense of the destruction of ancient landmarks, the impossibility of stopping the march of progress is pointed out, and the fact that an object gathers value, not for its age but for its use and beauty, is emphasized. In the chapters on "Breathing Spaces" and "Municipal Art" some theories are advanced which, if not original, at least are not stereotyped. Had Mr. Van Dyke an Aladdin's lamp he would make some radical changes in even the New New York. Central Park would be moved to the water edge, the Metropolitan Museum would be banished from its precincts, and the sculpture adorning its roadways would be likewise removed. A park, according to Mr. Van Dyke's belief, is a place where people sometimes go to get rid of art, to get away from society and civilization, to get back to Mother Earth, and sculpture, he affirms, belongs in the streets and paved squares. Furthermore, this writer points a finger of warning toward the process of belittling great works of art, such as the Sherman statue, on the plaza, by the upbuilding of high structures with which they must, of necessity, be compared, and with which they are out of scale—the process which is fast converting them into "mantel ornaments." Naturally many will not agree with Mr. Van Dyke, but this very fact creates interest and promises reward. It is not every day, even in the great metropolis where brains are a marketable commodity, that one comes across new thoughts.

MODERN HOMES. Examples of (English) Dwelling-houses described and illustrated by T. Raffles Davison, Hon. A.R.I.B.A., with a Foreword by Sir Aston Webb, R.A. London, 4to, 1909. Price 15s. (George Bell and Sons, Covent Garden.)

"This book," says Mr. Herbert Passmore, in the *Journal of the Royal Society of British Architects*, "will appeal not only to architects but to all who take an intelligent interest in the development of the art of building and the other arts allied thereto." The first part of the volume contains some suggestive hints on house-design generally, dealing with the arrangement of the plan, the relation of a building to its surroundings, exterior